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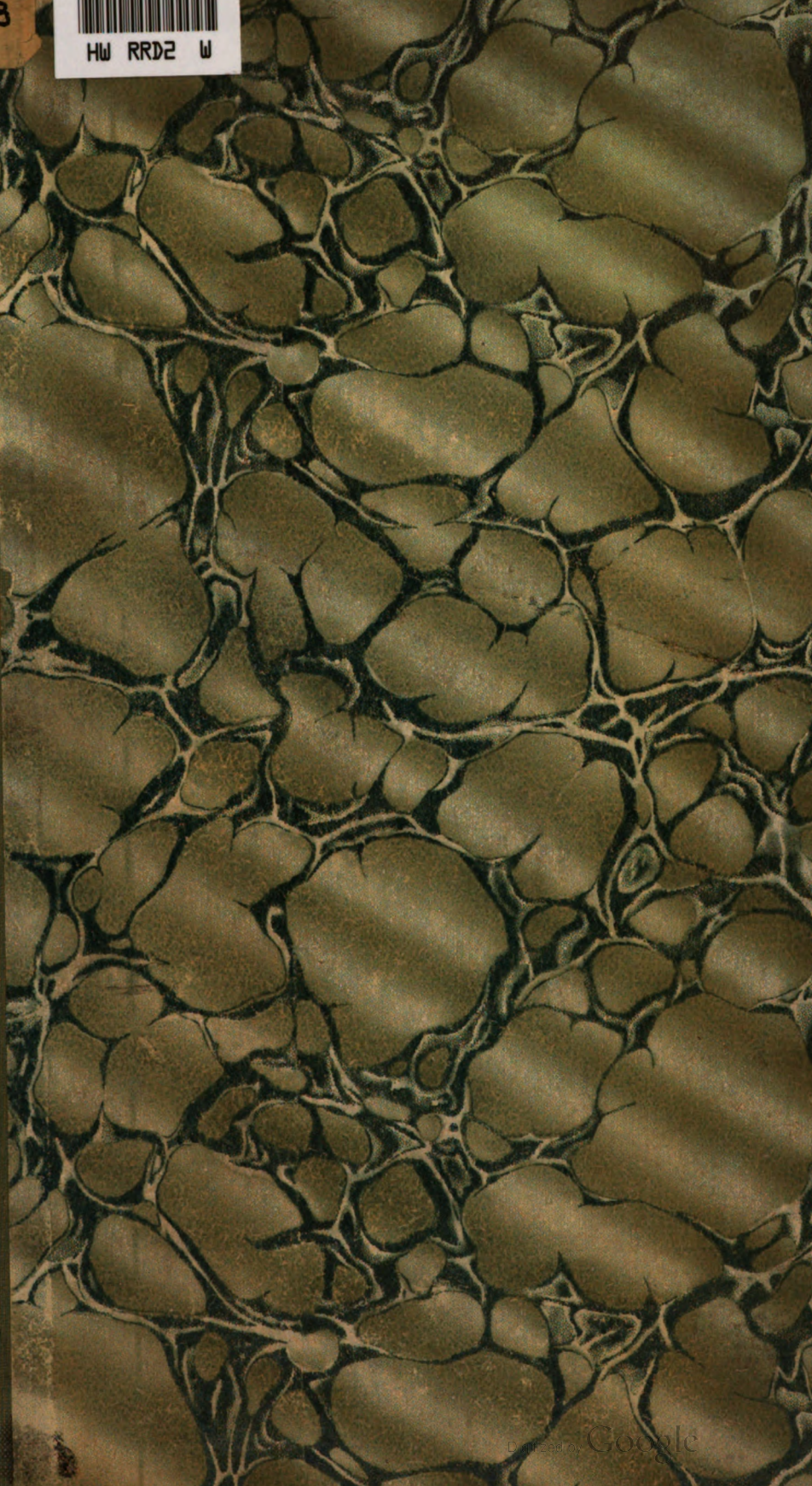
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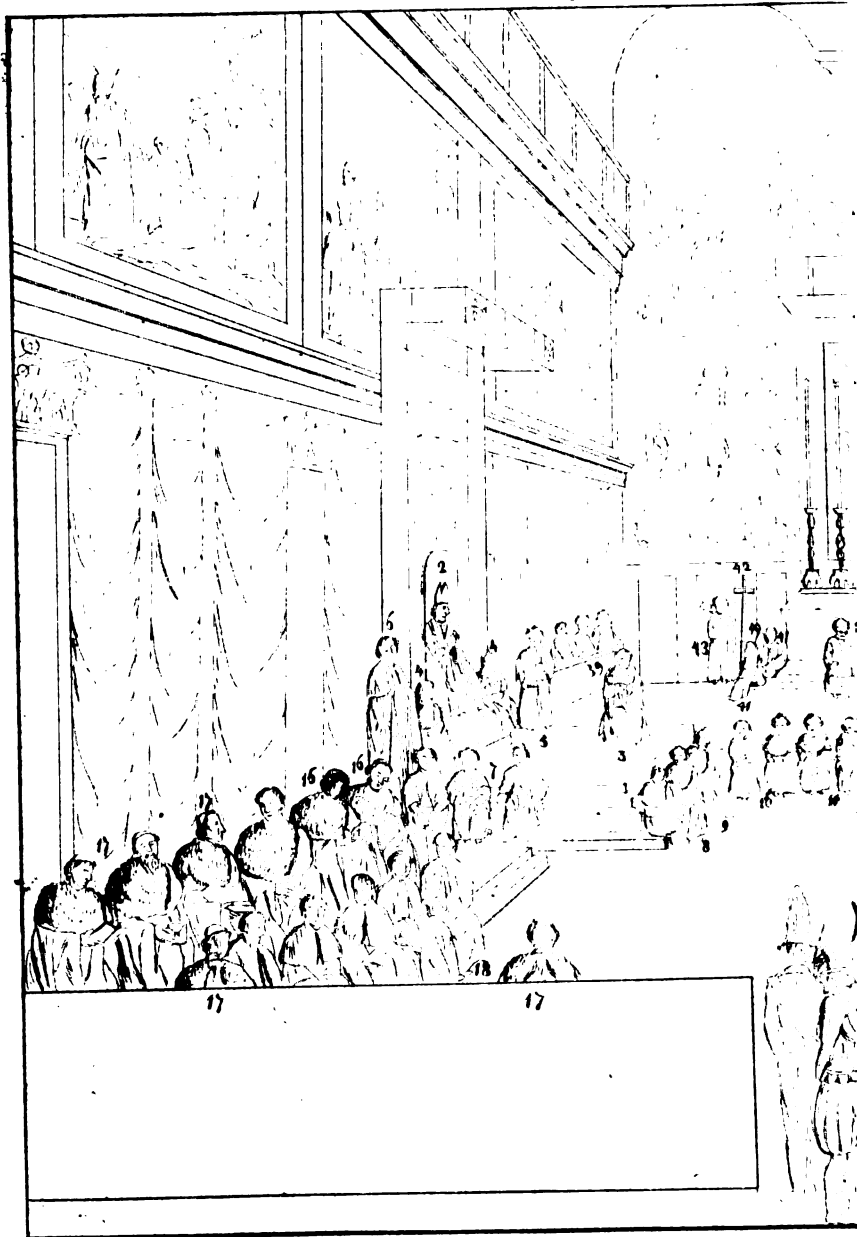
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THE PAPAL CHAPEL

DESCRIBED

AND ILLUSTRATED FROM HISTORY AND ANTIQUITIES

BY

G. M. BAGGS, D. D.

OF THE ENGLISH COLLEGE, ROME,
CAMERIERE D'ONORE TO HIS HOLINESS.

... rerum facta est pulcherrima Roma.
Virg. Georg. II, 534.



ROME

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P R E F A C E.

The author's object in publishing the following pages is to communicate in a short work interesting and useful information which British travellers might find it difficult to collect without a search through many volumes. To attain this end he has generally confined himself to a statement of facts. A description of the mere walls of the Sixtine chapel would have been unsatisfactory; the venerable hierarchy and exalted dignitaries assembled therein on occasions of solemnity are objects more worthy of consideration. He has endeavoured to impart to his subject the charm of antiquity by pointing out the connection of the présent visible forms of the Roman church with

those of by-gone ages; and that this account of the pontifical chapel might be more complete, he has added a few words on the peculiar music of its choir, reserving the principal ceremonies of the Roman church for similar publications which will speedily appear.

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THE PAPAL CHAPEL

The Christian faith was planted at Rome by the Apostles Peter and Paul, as ancient ecclesiastical records unanimously testify. During three centuries of persecution, the sacred rites were celebrated either in private houses or in the catacombs (1). Let us then picture to our imagination a house, similar to those which still remain at Pompeii and situated between the Esquiline and Viminal hills, where S. Pudenziana now stands; that was the abode of Pudens the senator, where Peter the prince of the apostles resided: or let us enter the subterranean chapel of S. Maria in Violata; those venerable walls, which are easily distinguished from others of more recent construction, tradition points out as the « hired house » of the apostle of the gentiles. In those hallowed and beloved spots we may almost fancy that we see and hear the blessed apostles pronouncing over bread and wine the mysterious words « This is my body, this is my blood »; and then shall we adore with faith and love, as of old did the martyrs and confessors assembled at the holy rite. Or haply descend we into the catacombs or *are-*

Places of
worship be-
fore Con-
stantine

(1) If we read of Christian churches existing in the first three centuries, as in Lampridius *in Alex. Sev. c. XLIX*, we must not thereby understand the spacious and splendid fabrics of a more prosperous period.

nariæ (1), and passing through corridors peopled with bodies of the saints, let us imbibe their spirit ere we enter those chambers, where once the sacred mysteries were celebrated over the martyr's tomb; there let us listen to those holy strains, with which the early Christians used before the dawn of day to greet their divine master, « *carmenque Christo* » says Pliny to Trajan « *quasi Deo dicere secum invicem* »; and then may we fancy that we see them partaking of the holy communion, and united at their *agapai*, or feasts of charity « *morem sibi fuisse rursus coeundi ad capiendum cibum, promiscuum tamen et innoxium* » Plin. ad Trajan. lib. X, 97.

Constantine fighting at Saxa rubra, by the after impulse of the Divinity, *instinctu divinitatis* as his Constantine. triumphal arch testifies, overcame his pagan enemies. Numerous and splendid were the churches which were henceforward erected in Rome. Temples were now consecrated to the living God; but basilicas were considered best adapted to the Christian worship: of the former the Pantheon, Vesta and Fortuna virilis are well-known instances; of the latter the church of S. Clement's retains the ancient Christian form and distribution (2). To one or other of these sacred edifices, the Pope accompanied by his clergy used to repair in procession on appointed days of penance or festivity,

(1) The learned works of Bosio, Aringhi, Bottari and Boldetti on the catacombs are well known, as well as D'Agincourt's *Histoire de l'Art* etc. A brief and interesting description of them may be found at the end of Dr. Rock's *Hierurgia* vol. 2.

(2) See Nibby's dissertation *sulla forma e sulle parti degli antichi templi cristiani*, or Platner's in the 1st Vol. of *Beschreibung der Stadt Rom*, Bona Rer. Liturg. L. I, c. 19, etc.

to celebrate the solemn rites of religion; and especially to the Lateran basilic, adjoining his ordinary residence, and to those of the Apostles Peter and Paul. Of this custom the Stational churches, so called on account of the procession's stopping there, are memorials; as well as the Pontifical chair still preserved at some of them, as at S. Stefano Rotondo, SS. Nereo ed Achilleo etc.

Unhappily for Rome, Clement V at the beginning of the 14th century transferred the papal residence to Avignon. The churches of that city were small and few in number, in comparison with those of Rome; nor could they boast of so venerable an antiquity. In a private chapel, and in the cathedral adjoining the Pontifical palace and called Notre Dame des Dons, the popes used to officiate. When, after the seventy years' captivity, as the Romans happily called it, Gregory XI brought back the papal see to Rome, the churches of this city, as if even they had mourned the absence of the Pontiffs, the great authors of her modern preeminence, were in a dilapidated state. The Lateran palace also had been neglected: and the Popes now chose for their ordinary residence the Vatican, where during their absence the Cardinal-legate had generally resided. These vicissitudes naturally suggested the idea of erecting a chapel in the palace or a *capella palatina*. Cancellieri traces the existence of a magna capella Palatina as far back as the year 1388, and supposes it to have been built by Urban V, who visited Rome in 1367. There is even a passage in the *Epistola apologetica* of Abelard written about 1140 in which he mentions the *Basilica* of the Roman palace, and

Capella
Palatina.

distinguishes it from the Lateran church. This however must have been a private Basilica or chapel, as the popes used at that time to resort to the stational churches on days of penance and festivity. Thus Constantine of old had an oratory in his palace, according to the historians Eusebius and Sozomen. Nicholas V erected a public *capella*, which was situated near the present Pauline chapel, and was adorned with paintings by B. Angelico da Fiesole (1), representing facts taken from the life of Christ. It was however too small for the papal ceremonies: and therefore Sixtus IV, animated by the same munificent spirit which had founded the Vatican library, erected in 1473 the Sixtine chapel, so called from him. As it is the scene of most of the pontifical ceremonies we shall give a brief account of it.

Sixtine
chapel, its
paintings.

Sixtus adopted the design of Baccio Pintelli, a celebrated Florentine architect, and summoned the most distinguished painters of his time to adorn the new papal chapel. They painted on the wall to the right of the principal entrance some of the most important facts of Christ's life, and on the opposite side others from that of Moses: below these they imitated on both sides rich hangings, and above them Sandro Botticelli painted twenty-eight of the early Pontiffs. He was the author also of the frescoes representing Moses and the shepherds, the punishment of Core, Dathan and Abiron, and the temptation of Christ: Luca Si-

(1) It was called the chapel of the B. Sacrament, and was destroyed by Paul 3rd to make room for the Pauline chapel. It must not be confounded, as Cancellieri observes, with the private chapel of Nicholas V, which still remains, near the hall of Constantine, adorned with exquisite paintings by the same great master.

gnorelli painted the appearance of the Lord to Moses when returning to Egypt with Sephora, and the death of that prophet; Cosimo Roselli the red sea, the worship of the golden calf, our Lord's sermon on the mount and last supper: the baptism of Christ, and His delivery of the keys to Peter are by Pietro Perugino: and the call of the apostles by Domenico Ghirlandajo, as was also Christ's resurrection over the great door, but having been damaged it was restored by Arrigo Fiammingo: next to this is the contest of S. Michael with the devil for Moses' body (S. Jude 9) originally painted by Cecchino Salviati, and restored by Matteo da Lecce.

By order of Julius II, Michelangelo Bonaruoti painted on the ceiling the great facts of the early history of man, the creation, the fall, the deluge etc, and below these on each side the majestic figures of the prophets and sibyls (1), with the fore fathers according to the flesh of the Messiah, and in the four corners instances of the providential delivery of God's people from danger in the cases of the brazen serpent, of David and Goliath, of Aman and Mardochai, and of Judith and Holofernes. In fine Paul the 3rd commanded the same wonderful genius to paint the last

(1) Varro quoted by Lactantius Epit. c. 5 observes that all female diviners were called Sibyls, and that the Sibyls were ten in number, whom he enumerates. The sibylline oracles quoted by some of the early fathers against the pagans are considered by modern critics as in part or wholly spurious. See Tillemont Hist. des Emp. Antonin §. XIII, Lardner, Credibility of the gosp. hist. part 2, c. 29. The sibyls appear with the prophets in the Sixtine chapel as vouchers for the traditions preserved among the pagans concerning the Messiah. Teste David cum Sibyllâ, the church sings in the Dies iræ concerning the last day.

judgment on the altar-side of the chapel, which had been previously adorned by Perugino with three frescoes representing the finding of Moses, the birth of Christ, and the assumption of the B. Virgin.

Raffaello's
arazzi.

That part of the Sixtine chapel on which the hangings are painted used till the last century to be decked on festivals, according to an ancient custom of the Roman and Constantinopolitan churches, with the rich *arazzi* or tapestry copied in Flanders by Bernard van Orley, assisted by Coxis and others, from Raffaello's celebrated cartoons (1). They contain select facts from the history of SS. Peter and Paul, with the stoning of S. Stephen and smaller representations of the acts of Leo X, by whose order they were executed. Paris de Grassis, who saw the tapestry in its original splendour, when its colours were unfaded and its gold unpilfered and untarnished, exclaimed « there is nothing in the world more beautiful ».

Thus the Sixtine chapel contained what are con-
Remarks. sidered the greatest works of the greatest masters in painting, in which art the moderns excel as much as did the ancients in statuary. The earlier painters, and in particular Ghirlandaio and Perugino, placed by the side of their disciples Michelangelo and Raffaello shewed at a single glance the rapid strides made by the art towards perfection: and if to the Popes under

(1) The *arazzi* are preserved in the Vatican under the name of those of the *scuola vecchia*, which are very superior to the others. The cartoons never returned to Rome, but most of them were bought by Rubens for Charles I of England, after whose death they were purchased by Cromwell for the commonwealth. William 3rd placed them at Hampton Court. See besides Richardson, *Fea Notizie intorno di Raffaello* and the *Beschreibung der Stadt Rom* 2 B. 2 Ab.

God we must ascribe the conversion and civilisation of nations, to the great artists who decorated this chapel we must assign a very extensive influence on the schools of painting (1) and on the taste of the civilised world.

Yet one word on the subject of these noblest productions of modern art. The creation of the heavens and the earth, the fall and punishment of our first parents, the sacrifices offered by their descendants, the deluge caused by human crime, the occasion of the curse of Ham and of the benediction of Shem and Japhet the three by whose children the earth was peopled—all these great facts serve to introduce the inspired historian who recorded them. Again, the life and legislation of Moses, and the frequent miraculous delivery of the chosen people are succeeded by the majestic figures of the prophets and sibyls, uniting their voices to announce the coming Messiah, who is indicated as the object of their longing desires by the succession of his venerable forefathers. The «desired of all nations» at length comes; he «fulfils all justice», and teaches a heavenly doctrine. He triumphs over death, and establishes a church or kingdom, which shall «last for ever». The apostles Peter and Paul next appear in the *arazzi* as the sowers of the «grain of mustard seed» which watered by the blood of Stephen, the first of countless martyrs, «becomes a great tree and fills the whole earth». Christ's last supper is a

(1) To say nothing of the Florentine and Roman schools, those of Genoa, Mantua, Modena, Siena and even of England owe much to Raffaello; from whom and Michelangelo the Neapolitan school also is derived: artists of every nation still flock to Rome to study the works of these two great masters.

connecting link between the whole series of these facts of sacred history and the holy mysteries so often celebrated within those wondrous walls; and by them we « shew forth the death of the Lord *until he comes* ». Again, the delivery of the keys to Peter by Christ unites the same series with the distinguished Pontiffs there represented as the predecessors of that august personage who even now holds those keys, and whose presence sheds so much lustre upon this glorious sanctuary of religion and the arts. Now the perpetual and uninterrupted succession of the Popes forms a resplendent chain, around which all ecclesiastical history entwines itself, and which extends from the first coming of Christ till his second coming at the last day of general judgment. This great catastrophe unites this world with the next; and thus does the mighty stream of religious history flow on majestically, constantly swelling with new tributary waters, till it mingles with the boundless ocean of eternity. Mr. Eustace, who complains (*Classical Tour* vol. II, p. 177) that the Christian does not find delineated on the walls of St. Peter's « the whole history of his faith from the opening to the closing of the inspired volumes » did not observe that in the Sixtine chapel may be found « in the most brilliant and impressive characters a faithful transcript of the holy book », the unity, and harmony, and sublimity of which are worthy of the great Pastors who devised it, and of the great artists by whom it was executed (1).

(8) For more minute details and critical observations on the paintings of the Sixtine chapel see Cancellieri, *Descrizione delle Cappelle Pontificie*, *Beschreibung der Stadt Rom* 2 B., or Dr. Wiseman's forthcoming Four lectures on the offices and functions of holy week.

We may now proceed to consider the digni- The Pope.
His spiritual
authority.
taries assembled in the papal chapel on occasions of religious solemnity. The Pope alone of all Christian bishops can boast of a direct and unbroken line of predecessors in His see, extending through 18 centuries from the present time up to the apostle Peter. For Peter, as the ancient ecclesiastical writers unanimously testify (1) having preached in Palestine, and ruled the church of Antioch, came to Rome, and fixed his see in this city. He afterwards went to Jerusalem to the apostolic council, and returning to Rome in the reign of Nero attested here by his blood his faith in his beloved master. Hence the ancient catalogues of the bishops of Rome (2) all rank St. Peter as her first bishop: and hence also the Pope or Bishop of Rome, as the successor of St. Peter, has during eighteen centuries exercised in the church of Christ the authority invested by our Lord in Peter, when He gave to him the keys of the kingdom of heaven and the power of binding and loosing, appointing him the rock on which He would build His church, and committing to him the care of feeding his lambs

The *scala regia* was designed by Bernini: it leads to the *sala regia* designed by Antonio Sangallo and adorned with frescoes by Vasari, Zuccari etc. This entrance to the Sixtine and Pauline chapels is princely and imposing.

(1) See them collected by Foggini de Romano D. Petri itinere, Mamacchi t. 5. Orig. et antiq. Christ. lib. 4 etc.

(2) Those of S. Irenæus in the 2nd century, SS. Augustine, Optatus and Epiphanius in the 4th and 5th centuries, the Liberian catalogue, the ancient series of Popes painted in St. Paul's basilic and many others. See Palma Præl. Hist. Eccl. T. I, p. 53. 54. Tizzani in not. ad Inst. Hist. Eccl. P. Del Signore. Per. I, p. 2.

and sheep (1). Provoked by the sins of his people, God destroyed Jerusalem, leaving not a stone upon a stone: but little did the Roman emperor the minister of His wrath imagine, that long before his triumph over Judæa and even in his own proud capital God had begun to build up a new Jerusalem, against which «the gates of hell» should never prevail.

Peter had been a fisherman: he was persecuted by his own countrymen the Jews, and could promise himself, when entering Rome, neither favour or protection from a pagan emperor and a corrupt senate. He died a martyr at the Vatican, most probably in Nero's gardens, which Tacitus (2) points out as the site where the Christians were at that time tortured. His successors during three centuries of persecution were martyrs or confessors of the faith. Yet must a halo of earthly glory already have encircled their heads; for a distinguished patrician and prefect of Rome in the third century exclaimed, according to St. Jerome «Promise to make me bishop of Rome, and I will immediately become a Christian».

(1) Matt. XVI, vv. 17 and foll. John XXI. On the spiritual authority of the Popes see such works as Zaccaria's *Anti-Febonio*, the writings of the Ballerini; *il Trionfo della Chiesa e della S. Sede* by *Padre Cappellari*, now H. H. Gregory XVI. A brief summary of arguments on the subject may be seen in a Discourse on the supremacy of the Roman Pontiffs, by the author of these pages. Rome, 1836.

(2) Annal. lib. XV, c. 44. Nero's gardens included those of the elder Agrippina, from whom they passed by inheritance successively to Caligula, the younger Agrippina, and Nero; and afterwards also the gardens of Domitia, whose death the tyrant had accelerated, that he might possess her goods. In the former was Nero's circus, the middle of the spina of which was between the chapel of the choir and the sacristy of St. Peter's, as appears from the obelisk which remained standing there till the time of Sixtus V.

With Constantine's conversion began a new era for the Popes. Rome herself now fully acknowledged their spiritual authority; and as if the designs of Providence in appointing her the seat of empire were at length accomplished, and a new and pacific dynasty were henceforward to rule herein, the emperor abandons for ever his ancient capital, and establishes the imperial residence on the distant shores of the Bosphorus. This *abandonment*, as De Maistre observes, the ancients have represented as a *donation* of Rome to the popes. Certain it is, that the emperor's gifts to the church were numerous and costly, as we learn from Anastasius the librarian. Constantine also ordered, as Sozomen testifies (lib. I, c. 9) that henceforward the decrees of Bishops should like his own have more authority than those of other judges, that the magistrates should put them into execution, and that the soldiers should obey them. Hence may be explained the report which nearly a century after Constantine reached St. Augustine, that Pope Celestine intended with an armed force to restore to his see a bishop named Antony. The same Pope banished Celestius the Pelagian from Italy, and deprived the Novatian schismatics of all their churches. Accordingly the historian Socrates, accused of being a partisan of the latter, complains that the Roman episcopacy had already like that of Alexandria become a temporal principality. Numerous are the recorded instances of temporal authority exercised by the great and holy pontiff Gregory I (1); indeed he himself says Lib. I, ep. 24 « In this place

Gradual
increase of
his tempo-
ral power
and posses-
sions.

(1) See Thomassin. p. III, lib. I, c. XXVII de Beneficiis.

whoever is called a pastor is so much occupied with exterior cares, that it is often uncertain whether he acts the part of a pastor or of an earthly prince. John the deacon enumerates twenty three extensive *patrimones* belonging to the holy see at that period in Italy, Sicily, other Mediterranean isles, Illyria, Dalmatia and even in Gaul (1); and both he and Anastasius relate that in 704 Aripert king of the Lombards *restored* to the Roman church one of these, viz. the vast patrimony of the Cottian Alps.

He becomes a sovereign.

Though the Roman pontiffs were thus powerful and wealthy, they were still subject to the temporal authority of the Greek emperors; but when in the year 726 Leo Isauricus proclaimed an unholy crusade against the images of Christ, his blessed mother and the other saints, and at the same time against those who would not mutilate or burn them, the Romans and other people of Italy refusing to enrol under his impious standard chose pope Gregory the 2nd for their temporal lord. This holy pontiff at first endeavoured, (as Anastasius (2) and Paul the deacon (3) testify) to secure their loyalty to the emperor; but finding him obstinate in impiety, and the people unwilling longer to submit their necks to the oppressive yoke, he acceded to their wishes: and thus the growing power of the bishops of Rome reached the full maturity of so-

(1) They are detailed by Cenni in his *Esame dei diplomi d'Otton e S. Arrigo* annexed to Card. Orsi's dissertation *Della origine del dominio e della sovranità de' Romani Pontefici*.

(2) In vitâ Greg. II.

(3) De gestis Longobardorum lib. VI, c. 49.

vereign authority. « The incapacity » says the Comte de Maistre, « the baseness, the ferocity of the preceding sovereigns; the insupportable tyranny exercised upon the goods, the persons and the conscience of their people; their formal abandonment of the same people delivered without defence to pitiless barbarians; the cry of the west which renounces its ancient master; the new sovereignty which arises, advances and substitutes itself to the old one without a shock, without revolt, without effusion of blood, pushed on as it was by a concealed, inexplicable, invincible force, and faithful till the last moment to the feeble and contemptible power which it was destined to replace; in fine the right of conquest obtained and solemnly ceded by one the of greatest men who ever existed (Charlemagne)-such are the titles of the popes to this extraordinary sovereignty, and history presents no parallel instance». To these we must add the prescription of eleven hundred years, during which Divine Providence has preserved, amid the fall of kingdoms and dynasties, amid rebellions, civil wars, invasions, schisms and religious animosities, the temporal power of these pacific princes inviolate; and has thus asserted the independence of their spiritual authority. For though still exposed like other sovereigns to the dangers of foreign invasion, they are no longer liable to be dragged from the midst of their flock into remote exile or solitary captivity by a despotic and capricious earthly lord, as it too often happened to their predecessors under the iron rule of pagan, heretical or impious emperors, and as it still happens to their more dependent brethren. Unshackled and fearless the pope can

and does protest against similar outrages offered to His episcopal brethren.

The Roman pontiffs, in spite of the immense temporal power and influence which they enjoyed during the middle ages, have been preserved from the spirit of territorial aggrandisement; and hence as De Maistre observes « to the holy see alone is reserved the honour of possessing at present only what it possessed ten centuries ago ». Thus, before the middle of the eighth century, besides Rome Pentapolis and Emilia, the Sabine territory, those of Narni, Osimo and Ancona were subject to the pope; for we read of their being then *restored* to him by the king of the Lombards; und Pepin having deprived Astolphus the Lombard king of the exarchate of Ravenna, of which he had possessed himself, gave or restored it to the holy see. Charlemagne, according to Anastasius, added to the donations of his father Pepin the duchies of Spoleto and Benevento. A detailed account of the possessions of the holy see in the early part of the ninth century is contained in the diploma, by which Louis the pious confirms them to Paschal I (1).

The popes exerted their power and influence for the benefit not only of their own subjects, but of Italy,

(1) See it at the end of Orsi's *Origine del dominio e della Sovranità etc.*, where Ceami defends the genuineness of this important document. See also on the Pope's temporal power Muzzarelli, *Dominio temporale del Papa*. Hallam had certainly not read these works, or he would not have said that « it is almost hopeless to look for explicit information upon the rights and pretensions of the Roman See in Italian writers even of the eighteenth century ». State of Europe during the Middle Ages Vol. I, p. 361. His account of the origin of the papal sovereignty is at once deficient and erroneous.

of Europe, and of mankind at large: they have been the opponents of oppression and slavery, the enlightened patrons of art, literature and science, and the great sources of civilisation, as they have been the centres and founders of the countless missions by which nations have been instructed in the faith of Christ.

« *Sedes Roma Petri, quæ pastoralis honoris
Facta caput mundi, quidquid non possidet armis
Religione tenet* ». S. Prosper de Ingratis.

Thus then the pope, when he celebrates the solemn offices of religion, appears as the bishop of Rome, and the head of the Catholic church, and also as a temporal sovereign. He is therefore surrounded and attended by the dignitaries of the Roman-Catholic church and by His officers of State. To them we shall now devote our attention.

The term *cardinal* signifies *principal*: in this Cardinals. sense we speak of the cardinal virtues, and the ancients used to speak of the cardinal canons, of the cardinal altar, of cardinal mass, and of cardinal churches. Muratori (1) however justly derives the term from *cardinare*, *incardinare*, to fix, to insert, to connect, as Vitruvius uses it: hence he observes that he who obtained for a permanency a titular church or deaconry was said to be incardinated or appointed cardinal therein (2). «It is agreed on among the learned», says he «that of old in cities there were in each church particular priests, deacons, and subdeacons devoted

(1) *Antiquitates Italix Medii ævi* Diss. 61.

(2) See also Thomassin *De Benef.* p. 1, lib. 2, c. CXV, where he proves the latter meaning from many passages of Gregory the great.

to its service. Among these some were called *cardinals*, others were not: those alone were called *cardinals*, who were the *permanent rector*s either of churches in which baptism was administered, and these were called *cardinal priests*; or of *diaconie* or deaconries, which were charitable houses for the reception of the sick, of pilgrims and the poor, adjoining some church or oratory and directed by deacons; and these were called *cardinal deacons* ».

Cardinals of
the Roman
church.

The appellation of *cardinal* was afterwards restricted to those who held such offices in the church of Rome. In this city, as Anastasius relates, Marcellus I in the early part of the fourth century had « appointed twenty-five *titles* or titular churches, *as it were dioceses* (quasi diœceses) for the administration of baptism and penance to the numerous converts from paganism, and also for the burial of the martyrs ». These titular churches however, as Cenni observes in his notes to Muratori, were different from parish-churches and are distinguished from them in the 4th century by pope Innocent I, who in his letter to Decentius directs that the eucharist should be sent to them and not to other churches, and calls them *as it were dioceses* (quasi diœceses) as Anastasius does. These brief remarks may throw light on the origin of cardinal-priests and deacons.

The cardinals of the order of bishops are suffragans of the Bishop of Rome, and take precedence before the other cardinals. According to Thomassin and Zaccaria, we find them first mentioned in the year 769 by Pope Stephen 3rd, who calls them the seven cardinal-bishops, and also *hebdomadarii*, because they

used *every week*, to pontificate or celebrate high mass in turn at St. John Lateran's, in place of the pope. Anastasius also mentions that they sang mass every sunday at the altar of S. Peter. The full number of cardinals is seventy, according to a decree of Sixtus V, viz. 6 of the order of bishops, 50 of the order of priests, and 14 of the order of deacons. The dioceses of the cardinal bishops are in the immediate vicinity of Rome: the titular churches and deaconries are within the city.

The Cardinals are elected by the Pope and form his Presbytery (1); they are the Pope's councillors and frequently his representatives; they are appointed by him to the most important offices in church and state, and preside over or vote in the ecclesiastical and civil congregations of Rome. When the Pontiff dies, they preside over the catholic church and the Papal states, and to them is reserved the important duty of appointing his successor, who is chosen from their sacred college. The Pope then is assisted in governing the catholic church by these exalted dignitaries of the Roman church, which in the words of S. Irenæus is the «greatest and most ancient church, founded by the two most glorious apostles Peter and Paul, with which on account of its more powerful principality every church must agree (2)». It was then just that they should be

Their high
office and
privileges.

(1) Thus the suffragan-bishops and metropolitan canons used to form as it were a college, over which the metropolitan presided. In the old churches they were seated at each side of the principal bishop in the *presbyterium* a part of the apsis or tribune. The deacons stood at each side of the altar, and their place was called *Diaconicum*.

(2) Adv. hæreses lib. 3, c. 3.

The ordinary colour of the ancient Roman *toga* was white: and this the emperors used generally to wear in common with their subjects. The imperial *paludamentum* however or military cloak was dyed with scarlet: and it was sometimes worn by the chief officers (1), but not within the walls of Rome. Purple also as well as scarlet, with which it is sometimes confounded by the ancients, denoted dignity and authority.

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*Illum non populi fascēs, non purpura regum
Flexit,* says Virgil (2).

Accordingly the Roman emperors used on occasions of solemnity to wear a purple or triumphal toga. Herodian lib. 1 mentions the purple dress of Commodus, interwoven with gold; and that emperor writing to

(1) *Cum paludatis ducibus. Juven. VI, 399.*

(2) Georg. 2, v. 495. Among the signs of royalty used by the
cans, Dionysius of Halicarnassus mentions a purple tunic adorned
gold, and a purple robe, « such as the Lydian and Persian
wore ». lib. 3. It would seem that this regal colour passed from
well-known Lydian colony in Etruria to the Etruscans, and
them to the Romans.

Albinus says « that you may have some sign of imperial majesty, you shall be authorised to use a scarlet *pallium* in my presence, and you shall also have purple, but without gold (1) ». The robes of pontiffs, senators, and magistrates also were adorned with purple. Julius Cesar and afterwards Nero, according to Suetonius (2), found it necessary to restrict its use, as the rich and matrons as well as boys had adopted it. S. John in the Apocalypse describing the struggle between Christianity on the one side and Judaism and Paganism on the other, with the eventual triumph of the former, depicts Jerusalem and Rome as the representatives of the latter. The imperial city is described c. XVII as « a woman sitting upon a *scarlet-coloured* beast, and the woman was clothed round in purple and scarlet (3) ». From the emperors some of the impe-

(1) Capitolinus in Albin. By a singular coincidence Cassius (sp. Appian. lib. IV. Civil.) calls the prætexta of the proconsuls « sacred purple ».

(2) De Nerone c. 23. 43.

(3) The fanatical dream of those who interpret the above-mentioned passage of *papal* and not of *pagan* Rome is opposed not only by common sense, but also by the plain and literal meaning of the words, and the scope of the entire apocalypse mentioned above, and admitted by biblical scholars of learning and impartiality, whether Protestants or Catholics. The frequent declaration of St. John himself that the time of the fulfilment of the prophecy was at hand might have spared Pastorini and his admirers the trouble of searching through ages of church-history past and future for events bearing some similitude to what is frequently only poetical imagery in this sacred volume, and might have delivered Mede, Whiston, Irving, Croly and many others from the mortification of witnessing sooner or later the plain practical and historical refutation of their delusive predictions of the ruin of the pretended Babylon. These gentlemen have proved themselves worthy to be ranked by the side of the false Christs and false prophets of the Jews, who blindly awaiting and

rial ornaments passed to the pacific dynasty of the Popes (4); and these exalted rulers of the eternal city have communicated the ancient emblems of dignity and power to their representatives and the dignitaries of their court.

It is disputed at what time scarlet was first used by the Cardinals. Certain it is that they wore it long before the pontificate of Paul II in the fifteenth century; see Ordo Romanus XIV. A Greek writer describing the legate sent to Constantinople in 1213, says «He had all the prerogatives of the Pope, for he wore red shoes and a dress of the same colour; the cloth and bridle of his horse were of the same dye». (ap. Rainald. n. 6). Matthew of Westminster also says that the Cardinal Legate Ottoboni went to England (A. D. 1265) habited in red. The red hat, a sign of their willingness to shed their blood for the church, was first given to the cardinals by Innocent IV in 1246 during his contests with the emperor Frederic 2nd; the red *berretta* (or square cap) with the *zucchetto* (or skull-cap) by Paul II in the latter part of the 15th century «To the Cardinals, (says Card. Papiensis) he granted the use of a silk mitre of damask, and red caps (*capitia*) which previously only the bishops

awaiting the coming of the long-promised Messiah are not unlike the deluded expectants of the fall of the papacy. «Thou art Peter and upon this rock I will build my church, and the gates of hell shall not prevail against it» S. Matt. XVI, 18.

(1) Constantine is said to have adorned Pope Sylvester with purple and to have given him a golden bridle, *lorum*, or rather, *phrygium* a mitre. Even some of the oriental patriarchs wore scarlet shoes like those of the emperors. Europolates init. hist. Glyc.

of Rome wore (1) *. A black *berretta* is worn by the other Roman clergy without distinction: it contains a manifest allusion to the cross of Christ. Raynaud mentions an ancient image of Tertullian represented with a square cap on his head, and another of S. Sylvester at Rome (2).

Here we may observe that according to the modern discipline of the Roman church, white is the ordinary colour of His Holiness' dress, but His cloak, his shoes and hat are red: scarlet is the colour of the cardinals' robes: green is the distinctive colour of bishops, and purple of prelates, as black is that of priests. These are the five ecclesiastical colours used in the church-vestments; white is appropriated to festivals of our Saviour, of the B. Virgin, and other saints who were not martyrs: red is used on festivals of the holy Ghost, the apostles and martyrs; green on sundays on which no other festival occurs, purple on days of penance, and black in service for the dead. The Pope however wears only white or red vestments, and the cardinals do not put on black vestments, except when they sing solemn mass for the dead, or on good Friday.

The cardinals of the order of bishops and priests are seated on the same side of the chapel as the Pope, on His right hand; and opposite to them are those of the order of deacons; generally speaking they take precedence according to seniority of nomination. The first two cardinal deacons constantly attend on the Pope in the papal chapel, one on His right and the

Ecclesiastical colours.

Places of the cardinals and prelates in the papal chapel.

(1) Comm. lib. 2, p. 370.

(2) De pileo et cæteris capitis tegminibus Sect. XIV.

other on His left hand: they hold up His cope, put on and take off His mitre, as occasion may require; in the latter case it is held by the dean of the Rota; the first Cardinal priest also assists Him at some of the ceremonies, which we shall describe on a future occasion.

Colleges and places of prelates. We may now proceed to speak of the various colleges of Prelates, who are entitled to a place in the papal chapel, omitting particulars and distinctions which are not apparent therein. They are commonly divided into two classes distinguished by their dress, viz. 1. prelates of *mantelletta*, and 2. prelates of *mantellone*. 1. To the first class belong the Patriarchs, Archbishops and Bishops; and these are either appointed by the Pope *assistenti* at His throne, and are then seated on His left hand below the throne; or else their places are next to those of the four prelates of *focchetti* (so called from the purple ornaments of their horses) viz. the governor of Rome, the *Uditore della Camera* (the first in rank and authority of the Pope's civil judges), the Treasurer, and the Pope's *Maggiordomo*. The places of the last mentioned prelates in the papal chapel are directly opposite to the throne. Near them, as we observed, are seated bishops, and next to these abbots and others who are generals, and after them the vicar-generals, of religious orders. To the same class belong the Apostolic Protonotaries, who with the *Mae-stro di Camera* are seated behind the cardinal-deacons; also the principal judges in civil causes, viz. the *Uditori di Rota* (who constitute the highest court of appeal) the *Cherici di Camera* (resembling our lords of the treasury) the *Votanti di Segnatura* (a species of court

de cassation); and in fine the *Abbreviatori del parco maggiore* who are employed in the court of the *Cancellaria Apostolica*: these with the *Maestro del Sagro Palazzo*, a distinguished Dominican (1) who superintends the censorship of the press and of sermons delivered in the papal chapel, are seated on the lowest steps of the throne and the corresponding steps of the altar. The ministers assisting at the altar, viz. the assistant priest, deacon, and subdeacon, are also prelates of *mantelletta* and are chosen from among the canons of the three patriarchal basilics of St. John Lateran's, St. Peter's, and St. Mary Major's. 2. The prelates of *mantellone* are engaged in the immediate service of His Holiness, either as masters of ceremonies, or in His antichamber, as *Camerieri segreti* and *Camerieri d'onore*, or in His chapel as *Cappellani segreti* and *d'onore*. The *camerieri* and Consistorial advocates are seated between the Cardinal-deacons and the altar; and the *cappellani* on the steps of the altar. The first four *Camerieri segreti* are called *partecipanti*, and of these two attend upon the Pope and hold up His train in the chapel.

Besides Cardinals and Prelates, a Prince assisting at the throne and below him the three *Conservatori* and the prior of the *Caporioni*, who are chosen every three months from noble Roman families, the master of the *sagro ospizio* (2) also the Consistorial advo-

(1) St. Dominic was the first *Maestro del S. Palazzo*; and hence the office has been constantly conferred on a member of his order.

(2) The duties of the *Maestro del Sagro ospizio* were formerly similar to those of the present *Maggiordomo*, like whom he used to live in the papal palace. He has inherited the honours of his prede-

cates, as well as His Holiness' common chaplains, His *ajutanti di Camera*, the procurators general of the mendicant orders, to say nothing of the acolythes, clerks, singers, *Caudatarii* or cardinals' train-bearers, etc. have their respective places in the Papal chapel (1).

If we now wish to trace to their origin these various dignities and offices, we must necessarily distinguish between those which are of an ecclesiastical, and those which are of a civil nature. Of the former the ecclesiastical hierarchy, which consists (in the words of the council of Trent) « of Bishops, priests, and Ministers » was instituted by the divine founder of Christianity; and accordingly they are mentioned in the most ancient ecclesiastical records. From Christ the Pope in the person of Peter received jurisdiction over the whole church; and the precise limits of the *jurisdiction* of the patriarchs, archbishops, and bishops, have been determined by ecclesiastical authority. These distinctions may be traced to the apostolic age: and archiepiscopal authority in

Origin of
the ec-
clesiastical
hierarchy.

of arch-
bishops and
patriarchs.

cessors without their responsibility. Martin V conferred this dignity on Alto Conti, in whose family it was hereditary; and it now belongs to the Ruspoli family.

(1) We shall not speak of the *bussolanti* so called from the *bussola* or door which it is their office to open and shut, of the *Ostiaarii de Virga Rubra* who used formerly to carry a red staff, of the mace-bearers etc. The noble and Swiss guards are the Pope's body-guards, and in this respect alone they may be said to resemble the emperors' prætorian guards first appointed by Augustus and finally disbanded by Constantine. The latter were very superior in numbers, as the prætorian camp of Tiberius still clearly traced at Rome would indicate, and as we learn from ancient writers; and they were as turbulent and dictatorial, as the former are faithful and obedient. For an account of the various offices of the Roman court see Zaccaria's edition of Lunadoro's *Relazione della Corte di Roma*, and various works cited by Cancellieri, *Descrizione de' tre Pontificali*, c. 3, Roma, 1814.

particular is alluded to even in the apostolic writings in the cases of Timothy and Titus. From that early period, next to the bishops of Rome, the bishops of Alexandria and Antioch enjoyed the greatest authority; the latter because his see was founded by St. Peter, the former because the church of Alexandria was founded in St. Peter's name by his disciple St. Mark. These three patriarchates are distinctly mentioned in the sixth canon of the first council of Nice. A long period had elapsed after the transfer of the seat of empire to Constantinople, before the Popes consented at the request of the emperors to acknowledge the patriarchal rights, with which that metropolis had been invested: and Jerusalem also, having been rebuilt by Adrian with the name of Elia, and adorned with magnificent churches by Constantine and St. Helen was appointed the seat of another patriarchate by Theodosius the younger and Pope Leo the great. Constantinople, Alexandria, Antioch and Jerusalem are now subject to the Turks; but there have been since the time of the crusades, as the Bollandists shew, Latin titular patriarchs of those sees, who exercise no jurisdiction therein. They are appointed by his Holiness, and generally reside at Rome.

Augustus had divided Rome into fourteen regions. Pope Clement I for the administration of ecclesiastical affairs divided the city into seven regions which however have no connection with the imperial distribution or with that of the 7 cohorts of Vigils (See *Beschreibung der Stadt Rom* vol. I). To each of these 7 regions afterwards belonged a deacon, a subdeacon, a notary and acolythes; and the ecclesiastics of each region

of apostolic
protot
notaries.

used to serve the Pope in turn one day in each week, as the seven Cardinal Bishops also used to sing Mass in turn at St. John Lateran's. Thus in the primitive church of Jerusalem there were seven deacons appointed by the apostles. On the notaries devolved the duty of writing the acts of the martyrs, and they with the Primicerius at their head presided over the archives of the Roman church. They were sent by the Popes to the councils, and used to draw up and read their acts: thus Leo I sent to the 2nd council of Ephesus besides a bishop, priest, and deacon, Dulcitus the notary. Ep. 10, 15. Those who wrote the pontifical briefs were called also *scriniarii*. To these notaries have succeeded the Apostolic Protonotaries who enjoy many privileges, and rank after the Bishops: they used at one time to sit even above the latter, but this was forbidden by Pius the 2nd.

of religious
orders.

The superiors of religious orders may be considered as the representatives and descendants of the ascetics, who from the commencement of Christianity imitating the retirement of Elias, John the Baptist and our divine Saviour, practised mortification and the evangelical counsels. During the three centuries of persecution however we should in vain search for monasteries, nor was any code of monastic rules yet drawn up: yet during the reign of Decius many Christians, having fled from their oppressors to mountains and deserts, there passed their time in exercises of piety and austerity. When peace dawned upon the church, they did not abandon their solitude, and in Thebais of Egypt Pachomius erected some monasteries. The learned St. Jerome attributes the origin of the mo-

nastic institute considered as a more perfect form of the ascetic life to St. Paul, commonly called the first hermit, and the first monastic establishments to St. Antony: both these saints lived in Egypt in the reign of the emperor Constantine. In Palestine St. Hilarion founded monasteries; and in Rome after Athanasius had brought to this city the life which he had written of St. Antony, there were at the time of St. Jerome, as he writes to Principia « numerous monasteries of virgins, and an innumerable multitude of monks » and among these many wise, powerful, and noble persons, as the saint testifies in a letter to Paula. « Who would believe » says he of Pammachius « that the descendant of consuls should walk dressed in a black tunic amid the purple of senators? » If St. Basil is regarded as the great patriarch of oriental monks, St. Benedict amid the rugged rocks and romantic dells of Sublaqueum and Varii and afterwards on the commanding eminence above Casinum taught in the sixth century lessons of Christian perfection, which have ever since been the light and guide of the greater number of the western monks. At subsequent periods various religious orders were instituted, generally with the view of promoting some particular object of piety.

Fleury observes that « the monks and other religious have faithfully preserved remains of ancient manners, while the rest of the world has prodigiously changed (1) ». This is true of their dress in particular; and we may add the following proof to those which he has collected. St. Jerome speaks of Hilarion « leaving ^{and their dress.}

(1) *Mœurs des Chrétiens* p. 3, §. XXI.

all his riches, viz the gospel, his tunic of sack-cloth his cowl and *palliolum* (1) or mantle. The dress of the monks of our days might be described in the same terms as that of St. Hilarion fifteen centuries ago. The tunic was anciently common to men and women and was a long dress girded about the waist or loins: it may be seen on many statues preserved in Rome: the poor usually wore it of a dark colour. The cowl used to serve as a covering for the heads of infants; and hence Cassian and St. Dorotheus call it a symbol of innocence and simplicity. It was worn also by poor persons, as sailors and others still wear it at Rome. From Columella lib. 1, c. 8, we learn that the ancients used to dress their servants in cloaks with cowls to defend them from rain and cold. Nero, Heliogabalus and some other emperors sometimes wore it to disguise themselves. The monks adopted it from the dress of common persons, as they had done the dark-coloured tunic, in order to signify their poverty and humility (2). In fine the *palliozum*, mentioned by St. Jerome, was a short pallium or species of mantle, with which the ancients used sometimes to cover their heads.

Those ecclesiastical offices and orders of which we have hitherto spoken were all in existence before the popes acquired temporal power: but They must have been earthly princes before they could nominate and command such dignitaries as the governor of Rome, princes and other noblemen who assist at their throne,

(1) In Hilarione.

(2) On the cowl the reader may consult Theoph. Raynaud, De pileo etc. ap. Græv. T. VI antiquitat. Roman. It was anciently worn by nuns as well as monks, and was either of linen or of woollen cloth.

the *Uditore di Camera* and other judges of civil causes, the treasurer, *Maggiordomo*, the masters of the *Sagro Ospizio* and *Sagro Palazzo*, etc.

The Roman Senate subsisted during 13 hundred ^{Roman senate.} years from its first institution by Romulus (1); but its authority had been gradually enfeebled during the sway of the emperors: it expired in the sixth century amid the contentions between the Greek emperors and the Goths; still was the title of Senator like that of consul sometimes given to the Roman nobles (Gibbon, *Decline and fall* chap. XLIII). In the twelfth century after Christ, a period of popular excitement at Rome, the Senate was reestablished: but it was afterwards judged more expedient by the Italian states to concentrate the jarring powers of many magistrates in a single nobleman, chosen generally from among foreigners (See Muratori, *diss.* XLV, *antiq. Ital.*) four or six knights assisted him in the field and in the administration of justice. Thus Brancalone of Bologna and Charles of Anjou were distinguished senators of

(1) In spite of the scepticism of Niebuhr and his followers including Dr. Arnold, we still cling with fondness to ancient recollections; so, if we mistake not, will most of those who have considered the many local and standing proofs of the *substantial* truth of early Roman history with which the *Campagna di Roma* abounds. Many of them are forcibly urged by Gell in his *Topography of Rome and its vicinity*, a work of learning and originality: others we owe to the more assiduous labours of Nibby. See his *Analisi storico-topografico-antiquaria della Carta etc.* The numerous and very ancient Pelasgic walls in the vicinity of Rome, the evident traces nay ruins of Alba-longa, and of the ancient camp at the Fossæ Cluiliæ five miles from Rome in the direction of Alba, are living witnesses of ancient Roman story. So are the sites and ruins of many an ancient town in the *Campagna*.

Rome in the 13th century. The statutes of the city reformed and published by Gregory 13th confirm the authority of the Roman Senate as at present established. The Senator is now one of the most distinguished Roman noblemen appointed to his office for life by the Pope. In the fifteenth century he is described by Stefano Infessura as « *vestito di broccato con quella beretta e con quelle maniche et ornamento di pelle, co' quali va alle feste di Testaccio e Nagone (Piazza Navona)* » a dress of this description is still worn by the Senator on solemn occasions. The three *Conservatori* also belong to the Roman senate, which takes cognisance of some civil causes; and with them is associated the prior of the *Caporioni*, whose office is a memorial of the division of the city by Augustus into 14 regions: these however differed from the 14 modern regions.

Governor
of Rome.

Augustus first appointed, according to Tacitus, a prefect of Rome, some of whose powers as enumerated by Gibbon (chap. XVII) are still vested in the modern *Governatore di Roma*. This office of prefect continued during the middle ages, and was then conferred on a Roman nobleman(1). It has been for a long time exercised by a distinguished Roman prelate, who receives from the Pope his staff of authority. His appointment

(1) The Abbate Cenni maintains that Muratori, and to him we may join Gibbon and Hallam, is mistaken in supposing that this magistrate used to be appointed by the emperor, until Innocent III in the beginning of the thirteenth century abolished this practice, and himself invested him with authority. For the passage which they cite from the *Gesta Innocentii III* speaks of the extraordinary case of Peter the prefect, and not of the Prefects of Rome in general. *Dissert. sopra varii punti d'istoria Ecclesiastica ec.*

rested previously with the Cardinal *Camerlengo*, who nominated him his representative in the government of Rome, whence he is still called Vice-Camerlengo. The Cardinal Camerlengo or *Camerarius*, who according to De Luca (*Rel. Rom. Cur.*) has succeeded the Archdeacon of the Roman church, used to nominate also the *Uditore della Camera*, the Treasurer, and some other ministers now appointed immediately by His Holiness. He presides over the tribunal of the *Camera*, to which the *Cherici di Camera* belong (1).

The early Roman emperors, wishing to conceal the magnitude of their usurped power from their subjects, were contented that freedmen and slaves should discharge the duties of their household (2). In the Byzantine court however among the *illustrious* or more distinguished officers of the crown were 7 ministers of the Palace, viz. the Chamberlain, the Master of the offices, the questor, the public and private treasurers and two counts of the domestics. Of these various offices Gibbon gives an account dictated by his usual talent and his usual malignity. In the Pope's court likewise during the middle ages there were seven Palatine judges, viz. the Primicerius and Secundicerius, the Arcarius and Saccellarius, the Protoscriniarius, Ministers of the palace.

(1) Among the ministers the Cardinal-Secretaries of State are now invested with the greatest authority in temporal matters.

(2) A columbarium, probably that of the slaves of Augustus, was found beyond *Domine quo vadis* on the Appian way: many inscriptions also of persons belonging to the courts of Augustus and Tiberius were found in the columbarium of Pomponius Hylas discovered in 1830 near the Porta Latina. These were evidently buried without much distinction.

Primus defensor and Amminiculator (John the deacon quoted by Mabillon, *Museum Italicum*). Some of these offices coincide with those of the Constantinopolitan court; and some of their duties have since been performed by the *Uditore della Camera*, the Treasurer; *Maggiordomo*, etc. further details are unnecessary.

The Popes confided to their clergy the decision of civil and economical causes: hence the Pontifical subdeacons became auditors of the sacred Palace, and were afterwards called auditors of the Rota, from the rotation in which they severally laid causes before their tribunal; and the pontifical clerks and acolythes became *Cherici di Camera*, *Votanti di Segnatura* etc. The auditors of the Rota still act as subdeacons, and the *Votanti di Segnatura* and *Abbreviatori del parco maggiore* as Acolythes, when the Pope himself officiates. The *Cherici di Camera*, who represent the exchequer, carry objects of value on particular occasions, as the ducal cap and sword at christmas and the golden rose on midlent sunday.

Yet one word upon those prelates who belong to the Apostolic chancery. The words chancery and *chancellor* are derived from the *cancelli*, or rails behind which the latter used to be stationed when discharging his official duties; or according to John of Salisbury from *cancellare*, to *cancel* errors in the writings of princes, whose secretaries they used to be. From the time of Charlemagne, observes Thomassin, the dignity of chancellor was greatly augmented: the chancellors in temporal courts were generally clergymen, and the arch-chancellor was a bishop or archbishop. At Rome the arch-chancellor was a Cardinal

usually of the order of deacons. Thus Hildebrand is called by Sigefrid, archbishop of Mayence, « archdeacon and arch-chancellor of the apostolic see »: and such was the magnitude of his authority, that according to William of Malmesbury, when Pope Alexander had appointed him to preside at the *chancels* of the Apostles « he went round the provinces, to correct misdeeds; and all secular power was subject to him from reverence as well for his sanctity as for his office ». In the apostolic chancery the *regent* is the first minister, as the representative of the Cardinal *Vice-Cancelliere*. There are twelve prelates *Abbreviatori del parco maggiore* so called from the *parco*, or place where their tribunal is held, and from the abbreviations which they make in writing the bulls or Apostolic letters. This college was instituted by Pope Pius 2nd. There is in the chancery also another tribunal called that of *contraddette* contradictions, or oppositions which are decided by a judge, hence called *L'uditore delle contraddette*: and he as well as the regent, when these offices are filled, are seated in the papal chapel next to the apostolic protonotaries.

To come now to the prelates of *mantellone*, the office of master of ceremonies supposes the ritual to have attained a degree of solemnity and stability, which it could not have possessed in the earliest ages. We find the *camerieri* already established in the papal household before the time of Gregory the great: this holy pope ordained that only clergymen and monks should henceforth minister in the pontifical chambers « that he who rules may have such witnesses of his private life, as may from constant observation

Prelates
of mantel-
lone.

derive profit from his example (1)». The Apostles sent to England by that glorious pontiff were chosen from this college. Of the papal chaplains we find an instance in the twelfth century, when Innocent II promised Peter a deacon and monk of Monte Cassino «that he would reckon him among his chaplains and provide him with all things necessary». They were evidently established long before; and it is not improbable that some of the priests and monks mentioned above as the Pope's *familiares* acted in the capacity of his chaplains, as far at least as the customs of the times admitted of such an office. Formerly the *Uditori di Rota* were called the pope's chaplains, and used to plead before him in his chapel. See Card. Garzampi, *Sigillo della Garfagnana*, p. 114.

Consistorial advocates. The origin of the consistorial advocates is disputed: some assign it to the time of Gregory the great; others perhaps with greater plausibility to that of Benedict XII at Avignon. See *defensor redivivus Roma* 1657. The Consistory of Cardinals assembled before the Pope, before which the *avvocati concistoriali* plead, has succeeded the ancient *presbyterium* of the Roman clergy, to which the Pope used to refer affairs of importance. (See Constant, *Epist. Rom. Pontif. Tom. I. præf.* and Christ. Lupus *de appellat. ad Petri Cathedram*, diss. 11. et 14).

Cappa. Of the robes which the pope wears in the *capella* and of the other sacred vestments we shall speak on another occasion. The cardinals and prelates generally

(1) S. Greg. lib. 4, ep. 44; also John the deacon, *Vita S. Greg. lib. I, c. 11, 12.*

wear over their cassocks (1), which resemble the ancient tunics, a robe called a *cappa* from the cappella, in which it is worn; it is similar in form to the ordinary dress of canons in their respective churches. A *cappa* is worn also by the consistorial advocates as well as by the common chaplains, the *ajutanti di camera*, and the *bussolanti*, two of whom are often seated on the ground before the pope in the chapel. There are differences in the materials, form, and colour of the *cappa* according to the respective rank of those who wear it, and according to the season. The cardinals wear scarlet, and in times of mourning or penance purple, *cappe*: those of the prelates of *mantelletta* and the consistorial advocates are purple, and those of the prelates of *mantellone* are scarlet. In winter they wear ermine-furs over their *cappe*. Ferrarius (de Re Vestiaria) derives the *cappa* from the Roman toga, which it resembles in its ample folds; B. Card. Tommasi from the ancient flowing chasuble, of which also we shall speak on a future occasion.

Music was of old cultivated by the Pagans; it formed also an important feature in the Jewish worship, to which the first Christians had been accustomed. We read in the new Testament (Matt. XXVI, 30) of a hymn of our blessed Lord and His apostles, and in the epistles of St. Paul of psalms and hymns and canticles. Pliny too, as we have seen, mentions the early Christians' morning hymn to Christ. From a passage in the Confessions of St. Augustine many ar-

Origin of
church-mu-
sic.

(1) It is unnecessary to dwell on such parts of their dresses as *mantelletta*, *mozzetta*, *rochetto*, or *mantellone*, as they are scarcely if at all perceptible in the papal chapel.

Gregorian
chant.

gue that St. Athanasius, bishop of Alexandria in the 4th century, first introduced plain chant, or *canto fermo* into the church (1) and from another passage of the same work (2) it appears that St. Ambrose was the first bishop of the western church who directed that the psalms should be sung by alternate choirs, as in the oriental churches. Pope Hilary in the year 461 introduced the ecclesiastical chant into Rome, as Domenico Macri maintains in his *Hierolexicon*. It has however been long called the Gregorian chant from Gregory the great, who reformed it. Having studied the music of the Greeks brought to Rome by Boetius, that active and holy pontiff adapted their notes to the liturgy. He collected and improved the various chants then in use, and compiled an *Antiphonarium*, to direct the singing at mass and the divine office. He also founded a school of cantors in his residence at St. John Lateran's, and there from his bed of sickness the venerable Pontiff used to instruct young ecclesiastics in church-music, and threaten with his rod the inattentive. From this school as from a centre the Gregorian chant was diffused throughout Europe.

« As the Gregorian chant », says Baini, the present celebrated director of the papal choir in his learned *Memoirs of Palestrina*, « serves generally to clothe sentences in prose, it was not a chant of fixed bars and equal measure recurring like verse, but rather of number corresponding to oratorical number, that is freer, more varied, more complicated, and at the same

(1) « Tam modico flexu vocis faciebat sonare lectorem psalmi, ut pronuncianti vicinior esset quam canenti » 1, XXXIII.

(2) IX, conf. 7.

time most refined and perceptible. Even in verse as well as in prose the Gregorian chant has remained and will always remain without rythm, number, and measure. In another place he says «The true ancient melodies of the gregorian chant are altogether inimitable. — I shall not observe that the greater part of them were the work of the primitive christians; and that some are of the ancient synagogue. I shall not say that many are compositions of S. Damasus, S. Gelasius, and especially of S. Gregory the great. I shall not say what is apparent from many monuments which have remained to our time, that before they composed any ecclesiastical chant the authors observed the nature and the sense of the words and the circumstances in which it was to be executed, and adapted them to the corresponding mode or tone; that they composed one kind of chant for the mass, and another for the office, and a different manner for their various parts, one for single voices, and another for the chant of the choir; and all this they achieved within the limited compass of four, five or at most six chords, and sometimes but seldom from seven or eight intervals. I say however that from all these excellences united result in the ancient gregorian chant its admirable and inimitable excellence, an indescribable delicacy of expression, and a touching pathos, whereas the modern melodies of chants, beginning from about the middle of the 12th century till the present day are insipid, insignificant, discordant and wrinkled». tom. II, p. 82.

The school of cantors founded by Gregory the great continued at Rome even during the residence of the popes at Avignon: after their return to their

Abuses of
church-mu-
sic.

ancient see the school which they had instituted in France was united with that of the Romans. Gradually abuses were introduced into church-music: not only were the most sacred words sung to the airs of common ballads, love-songs, and dances, but even the profane words themselves were sung together with those of the liturgy, so that it was scarcely possible to distinguish the latter. Nicholas 5th one day asked Card. Domenico Capranica his opinion of the music of the *cappella*: the cardinal replied that he had thought he was listening to a bag-full of sucking pigs grunting with all their might; for he heard an awful noise but could not distinguish a syllable. The church endeavoured to correct these abuses: yet the decrees of the council of Treves in 1227, and of John XXII in 1322 produced no lasting effect. At length the council of Trent resolved to uproot this as well as many other abuses. Pius IV accordingly appointed eight Cardinals to reform church-music, and they delegated two of their number, S. Charles Borromeo and Card. Vitelluzzi, to accomplish this important object. These entrusted the cause of sacred music to the great Giovanni Palestrina. Pierluigi da Palestrina, promising that they would make no innovations, provided he would compose a grave ecclesiastical mass, in which the sacred words might be distinctly heard. He composed three masses, the third of which was in G precisely on the traces of the eighth ecclesiastical mode or tone with two basses, two tenors, a contralto and soprano. So triumphant was its success, that Pius IV exclaimed that these must be the harmonies of the new canticle which John the apostle heard in the heavenly Jerusalem. The

harmonic music of the pontifical chapel is for the most part composed by Palestrina, justly called the Prince of music: some few pieces of a more ancient date have been preserved there, and some others are by his followers and in particular by Baini, the present director of the choir.

For the total absence of organ and every other musical instrument Grazioso Uberti cited by Baini assigns as a reason that the « papal chapel is a symbol of the celestial kingdom, where is the song of the Seraphim and of the blessed without any instrument ». Perhaps the true reason is, that anciently until the end of the sixteenth century the organ never accompanied singing, and if used served only for preludes and interludes to the chant (1). This ancient mode of singing without an organ has been continued without interruption in the papal chapel, which faithfully preserves so many ancient customs.

Music of
the papal
chapel only
vocal.

In conclusion, we may for a moment once more turn our thoughts to the exalted personage, whose presence sheds so much lustre on the pictured walls and the brilliant assembly of princes and prelates in the Sixtine chapel; and let us consider the wondrous decrees of Providence regarding His See. We have seen a poor fisherman of Galilee leaving his native country to come and preach a new religion of humility, chastity and charity to the haughty, lascivious, and cruel Romans. Little did the monster Nero, who to veil his own enormities condemned him and his

Conclusion.

(1) See Baini op. cit. Vol. 1, p. 151, and also on this subject Dr. Wiseman's Four lectures cited above.

to death, imagine that the destinies of the eternal city were confided to this humble man and his successors, the future inheritors of the imperial purple. Little could he suppose, that while every vestige of his own sepulchre would disappear, and the site of his dastardly suicide be marked for the execration of the traveller by two lonely pines, the glories of his own golden house would be eclipsed by those which would encircle the tomb of his unresisting victim, whose very prison and the repository of whose chains have become sanctuaries, and are impressed with the kisses and resound with the benedictions of millions; still less, that Peter would in his successors reign for ages over Rome and the neighbouring provinces, and that without arms and without blood the fisherman of Galilee would for ever rule an empire stretching far beyond the limits of that of ancient Rome, and including within its wide embrace a world, of which the Romans in all their feverish thirst for conquest had never dreamt:

aurea condet

*Sæcula qui rursus Latio, regnata per arva
Saturno quondam: super et Garamantas et Indos,
Proferet imperium. Virg. Æn. lib. VI, 792 et seq.*

Thoughts such as these, accompanied with aspirations of admiration and gratitude for the mighty change wrought in Rome and through her in the world by the right hand of the most High, might reasonably suggest themselves to the mind of the christian, when he beholds the Pontiff and his majestic court assembled in the Papal chapel.

EXPLANATION OF THE PRINT.

1. Altar with canopy.
2. Pope on His throne.
3. First Cardinal Priest.
4. First two Cardinal Deacons.
5. First master of ceremonies.
6. Prince assistant at the throne.
7. *Conservatori* and *Priore de' Caporioni*.
8. *Uditori di Rotà*.
9. *Maestro del S. Palazzo*.
10. *Cherici di Camera*.
11. *Votanti di Segnatura*.
12. *Abbreviatori del Parco Maggiore*.
13. Priest assisting the Celebrant.
14. Deacon.
15. Subdeacon.
16. Cardinal Bishops.
17. Cardinal Priests.
18. *Caudatari*.
19. Noble guards.
20. Mace-bearers.
21. Swiss guards.
22. *Maestro del S. Ospizio*.
23. Cardinal Deacons.
24. Apostolic Protonotaries.
25. *Prelati di Fiocchetti*.
26. Bishops. *Commendatore di S. Spirito*. (1)
27. Abbots, Generals of monastic orders.

(1) He presides over the great hospital of that name and its numerous possessionis.

28. Generals of mendicant orders.
29. *Vicarii-generalis* and *procuratori-generalis* of the same orders.
30. Celebrant.
31. Masters of Ceremonies.
32. Clerks of the chapel.
33. Consistorial advocates.
34. *Camerieri d'onore*.
35. *Camerieri Segreti*.
36. *Cappellani Segreti*.
37. *Cappellani communi*.
38. *Ajutanti di Camera*.
39. Patriarchs and assistant Bishops.
40. Dean of the Rota.
41. *Camerieri Segreti partecipanti*.
42. Papal cross.
43. *Ostiario*, keeping the cross.
44. *Bussolanti*.
45. Choir.

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